THE SOLSTICE

Concordia University
Thursday, July 12, 1979
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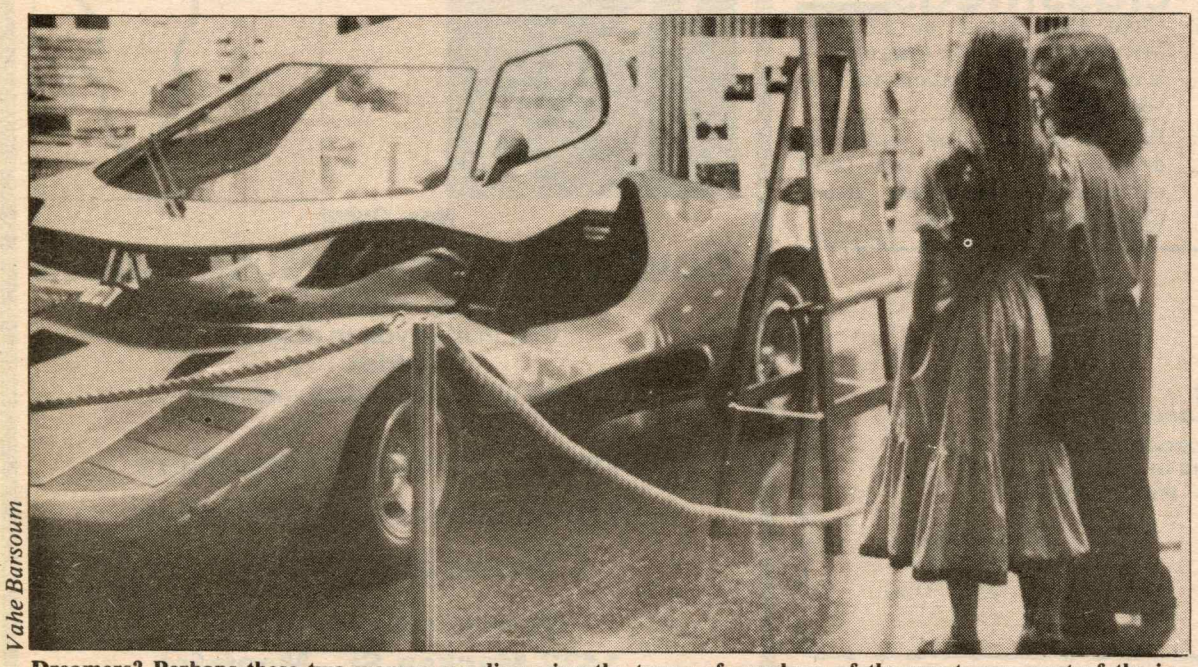


Vahe Barsoum

Dreamers? Perhaps these two women are discussing the terms of purchase of the sports car, part of the industrial exhibition of Machines and Mechanisms.

CUSA proposes joint evaluation

By PEGGY BERKOWITZ

A course evaluation for Concordia is a priority of the Concordia University Students' Association (CUSA), according to CUSA Co-presidents Agop Khatchadurian and Louis Francesuctti, and the Academic Vice-President of CUSA, Cathy Torchia, has begun work on it.

The Co-Presidents say they will try to run an evaluation as a joint effort with the university.

"Up until now, student evaluations had bearing only for the students," said Khatchadurian, adding the faculties never showed much interest in them. If the faculties had input, he said, "it might initiate some real changes in the faculty."

Francescutti said the evaluation will be published in booklet form in time for next year's September registration. He said it will be a "comprehensive course evaluation", with a photograph of the professor, description of his academic background,' the professor's expectations (such as number of assignments), and the students' responses to the course.

Francescutti said the reason CUSA was considering a joint course evaluation (with the university) was to get help with the funding of the project.

Michael Sheldon, Executive Assistant to the Rector, told **The Solstice** he had not yet been contacted about the course evaluation, but said he thought the concept of it being a joint venture was a good one.

There is no course evaluation this fall for either campuses. The Day Students' Association (DSA) of Sir George Williams campus promised but did not produce a course evaluation.

Library workers' union will negotiate contract

By JEAN-PIERRE BOUCHARD

The National Union for Sir George Williams Employees (NUSGWE), representing 108 library technicians and supervisors, has begun negotiations with Concordia University.

Megan Arundel, one of three negotiators for NUSGWE, and Jim Harford, Labour Relations Co-Ordinator for Concordia, agree that once negotiations get underway at the bargaining tables, they will be difficult.

NUSGWE is affiliated with the Confédération des Syndicats Nationaux (CSN). The CSN along with the Centrale de l'Enseignement du Québec (CEQ) and the Fédération des Travailleurs du Québec (FTQ) have formed a Common Front, whose aim is to present an outline of demands for negotiations. The Common Front represents public and para-public workers in Québec, and their demands include:

- A decent minimum wage of $265 weekly. (The library technicians at Sir George are demanding $274 minimum wage.)
- Job security—includes the maintenance of the status quo in seniority. (Management wants positions within the library filled by the most qualified candidate, regardless of seniority.)
- Parental rights which includes maternity leave, paternity leave, leave for adoption and the establishment of child care centres. (Arundel noted that the university has such facilities available but the schedules are inconvenient for many.)
- Health and security—Employers should use all means to ensure the safety and health of employees. If conditions are dangerous or not up to par the employees have the right to stop work without loss of pay.
- Union rights—Any accredited union requires recognition by the employer, and space is needed to carry out union business.

NUSGWE also proposes job descriptions, classifications, and what constitutes a full-time or a part-time position.

"If a job requires 35 hours of work per week, then a full-time position would be created. In this way management could not abolish positions and disperse the workload throughout a department" says Arundel.

NUSGWE's present contract expires the 31st of May. The union has presented its demands to the university and will review management's counter-proposals at the next meeting on the 8th and 9th of August.

La Ronde Tragedy

Concordia student saves lives

By SONIA SELLAN

A Concordia student saved the lives of five people who were victims in Sunday's boat tragedy at La Ronde.

Epaminondas Rekatsinas, a third year political science student, said he was taking pictures by the dock when he noticed the pleasure-craft on Lac Des Dauphins was running into trouble.

"I turned to my friend and said 'Oh my God, the boat is sinking and it's full of people', I knew I had to run and help," he said.

He jumped in and saved five people, two women, two children and a man.

According to Rekatsinas, it took between three to five minutes for the entire boat to sink.

He was the only one in the crowd of onlookers who jumped in the help the victims.

"One woman started taking off her clothers to jump in but someone held her by the arm to stop her so she couldn't." he said.

He added there were men in motorboats circling the area of the capsized boat but not one of them jumped in the water to offer assistance.

"The safety was a big zero," he said, "There should have been responsible people hired by Man and His World to supervise the area."

Describing the boat before the accident as "jam-packed", he said he suspects there were more people on the boat than the 55 which authorities claimed.

"Maybe there are still people down there (in the lake) I don't know, but it seems to me there were a lot more people than they said." stated Rekatsinas.

He also said an ambulance arrived only 45 minutes after the tragedy, not 15 minutes as stated in a Montreal newspaper.

He added the people on the boat did not suddenly all rush to the left side before it tipped over, as claimed by La Ronde authorities.

"That's an impossibility. The boat was too crowded for that to happen. The boat sank for another reason, not because of the boat being unbalanced," he said.

This is not Rekatsinas' first encounter with danger. He has helped with rescue operations in two fires, one as recent as two weeks ago.

He pointed out his first name, Epaminondas, is the name of an ancient Greek hero.

"I'm not afraid of danger," he said, "I feel I have a moral obligation to help and so I did."

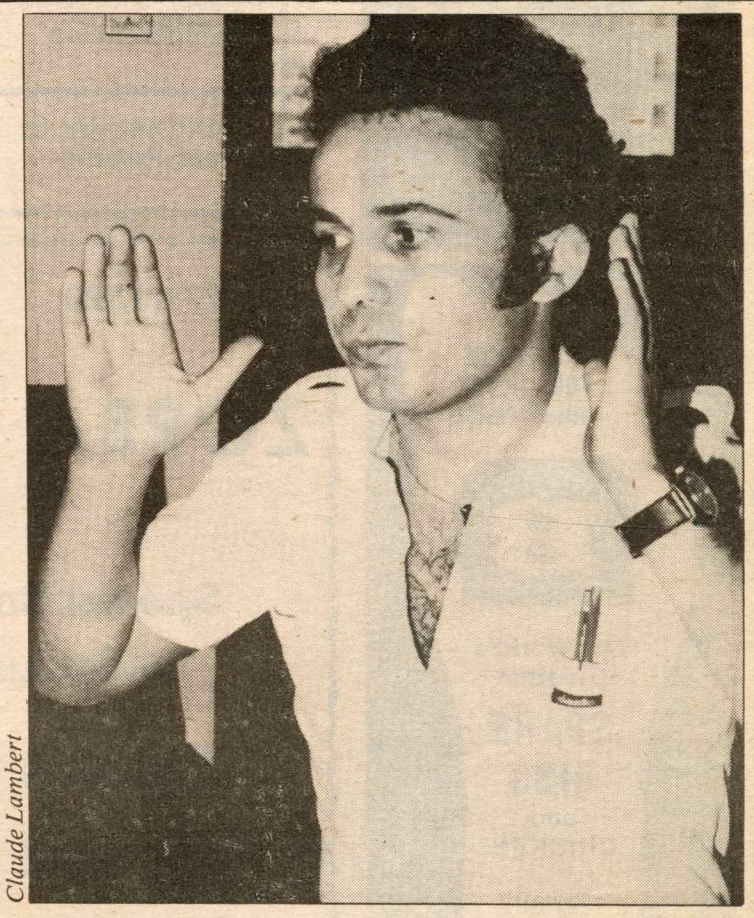
Meanwhile, investigations are still going on at La Ronde concerning the events which led to the tragedy.

So far, it has been found out the boat was defective and the pilot of the boat (and only crew member aboard when the tragedy occured), planned to tell the owner of his trouble steering at the end of the day.

The owner, who is supposed to have the boat inspected every year, has not done so since May 1976.

A Transport Canada official said they cannot enforce the verification because they "do not have the staff."

According to authorities at Man and His World, there will be no more boat rides on Lac Des Dauphins.



Claude Lambert

Epaminondas Rekatsinas describing the disaster at Man and His World: he was the only onlooker to jump in and help.

concordia happenings

By ABREY MYERS

• **At Loyola this week:** The Campus Centre continues to hold its Pub Nights during the summer session, Monday thru Thursday at 8 p.m. with music by the Friendly Giant. Admission is free. And every Friday night in the selfsame pub, we have Disco music, starting at 9 p.m. This week Friendly Giant will host. For those of you who can't get enough of Disco (bear with me), Monday night at the Centre Pub, July 16, is a Disco Revival Night, featuring Starlite. The action starts at 9 p.m., and the cost of admission is free.

• **At Sir George:** the Conservatory of Cinematographic Art resumes its Film Request schedule July 14. At 7 p.m.: "It Happened One Night" (1934; and at 9 p.m., "Andrei Roubliev". July 15, 7 p.m.: "Mr. Smith Goes to Washington" (1939); 9 p.m.: "Solaris" (1971). July 16, a double feature at 8 p.m.: "Cry of the People" and "Cuba—The Battle of the Ten Millions". July 17, 8 p.m.: "The Gods and the Dead" (1970. All films are still $1.00 each, and they are all screened at their respective times in H-110.

classifieds

Child Care centre at 2305 St. Marc—affiliated with Concordia—is now taking applications for next year. 879-4577

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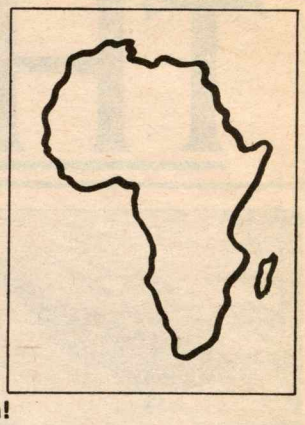

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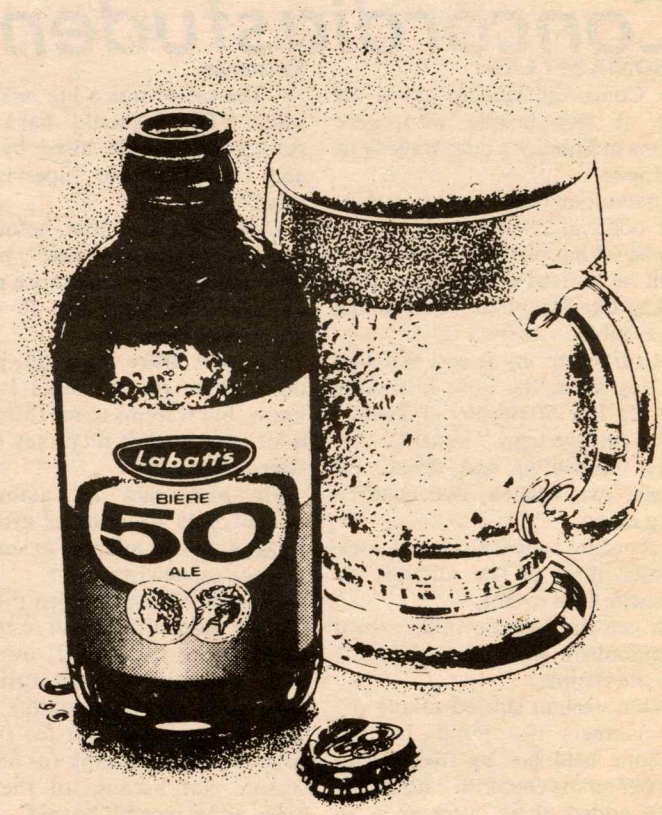


Vahe Barsoum

Professor M.O.M. Osman, Chairman of the fifth world congress of IFoMM (inset), is seen giving the introductory remarks to an audience of 400 delegates.

Fifth World Congress

Engineers meet at Concordia

By PEGGY BERKOWITZ

Walking through the Hall Building this week, you'd have to be very pre-occupied not to notice something was going on. Why all these large plants, colorful flags, coffee percolators, and men with nametags?

The answer is Concordia's hosting the fifth world congress of the International Federation for the Theory of Machines and Mechanisms (IFToMM), attended by more than 500 delegates from 32 countries. For the first time since its inception 10 years ago, IFToOMM is holding a world congress in North America. And part of the reason this campus is playing host is that Concordia Professor of Mechanical Engineering is conference chairman, M.O.M. Osman, is also chairman of the Canadian Council for the Theory of Machines and Mechanisms.

"Concordia is heavily involved in mechanical systems, and has been carrying on research over the last 12 years," Osman explained. Over 35 graduate students from this university are attending the six-day conference, which ends tomorrow.

The delegates, who represent both industry and academia, have been presenting papers to each other in technical sessions and keynote lectures.

In the opening lecture, L. Mauder, IFToMM President from the University of Newcastle-Upon-Tyne in England, discussed the need for communication, particularly between the theoretical and practical aspects of mechanical engineering.

"The main goal (of the congress) is to know what other people consider priorities," said Osman. "This will set the tone for research for the next four or five years."

Another goal of the congress, said Osman, is to discuss the appropriate mechanical techniques for developing countries. "Up to now, a big problem has been maintaining the machinery imported from Western countries."

And the third goal is to consider the impact of computer technology on the future of machines. One of the keynote lectures dealt with biomechanics, that is, mechanisms used for human beings (such as pacemakers and artificial limbs).

Another topic concerned robots, "which are becoming more important in this age of hazardous operations." according to the conference chairman. Osman cited the Three-Mile Island nuclear accident, where a robot was programmed to shut off a valve releasing radioactive water, and said it is "definitely not the Star Wars approach. Society will sense the importance when robots are put in their correct function."

The public is welcome to browse through the industrial exhibition on until the conference ends tomorrow. A permanent plus for Concordia students are the plants and chairs that were brought downstairs for the event, and, according to Dean of Students Mag Flynn, will stay there permanently.

CUSA CORNER

This column is released by CUSA's publicity office. The opinions expressed are not necessarily those of ***The Solstice.***

Many, many years ago, when undergraduates at Concordia University were represented, more-or-less, by four different student associations, it was close to impossible to have one orientation program for all students in the fall. No more! Reap your CUSA benefits now! Have fun, be fruitful and multiply! Participate in our very own Concordia Orientation Program!

Hello! I'm Alain Lajoie, commander of the starship COP, chartered by CUSA to explore the realms of the impossible and of the University. I also happen to be this years COP Chairman. As such, I am working on trying to put together a bevy of different programs and activities. Any foresight, comments or help you could volunteer about any of the programs would be welcomed.

—the NEW STUDENT ADVISORY COUNCIL; as we try to get together with new students to explain what its really like in here (poor suckers). I will be hiring, if the CUSA Finance Committee let's me do it, four or five students from each campus on a part-time basis to work on this project, in collaboration with the Dean of Students Office.

—the CUSA Handbook: yes, Virginia, there will be a real CUSA handbook this year, if people are ready to work on it. For anyone with a little knowledge and a lot of writing skill (that wipes off all journalists), there is a list of needed articles at either CUSA offices. To make this handbook a visual as well as a literary treat, graphics and pictures of outstanding qualities will be required. A small monetary sum will be added to the coffers of anyone willing to write, draw or shoot well. Gunslingers line up on the left.

—the Programming: beer bashes, invited guest lecturers, the CUSA Musical Festival, the (first-ever in Montréal) CUSA Comic Book MINICON, 5-to-7 events and concerts all have to be organized and worked on. I'm getting lonely, please come and help me.

I can normally be reached at the west-end CUSA offices, in room 307. If you still have a phone and if it still works, I can also be reached, without the amazing video, at 482-9280. Let the COP be with you. Don't take any wooden Skylabs, grounded DC-10s (sorry, but the boss made me say it) and, above all, watch out for the bear.

Alain Lajoie
COP Chairman

Student discovers quake solution

By SONIA SELLAN

A graduate student at Concordia has developed a new building technique which, he says, will significantly reduce damage caused by earthquakes.

The student, Avtar Pall, of the Centre for Building Studies, is now awaiting a patent on his invention.

According to Dr. Paul Fazio, the centre's director, the technique which Paul has devised is like "a shock absorber in a car."

In the conventional buildings, the bolts were round and the building would crack when hit by an earthquake. In Pall's method, the bolts are oblong, providing room for them to move back and forth without damaging the building.

Brake linings are applied to the bolt mechanisms which hold together panels of concrete, and the result is a "back and forth easy movement," which removes energy through friction from the building.

This way the risk of heavy damage can be reduced by over 70%.

Cedric Marsh, the professor who supervised Pall's work said, "As an example, one steel building which was damaged in Managua cost one-quarter of the original cost of the building to repair. With this technique, the repair cost would go down to five percent of the original cost."

Pall said he has worked one and a half years on the project and is having Concordia's patent taken out with credit given to himself and Marsh.

"After all," he said, "he supervised my work."

In the past, according to Fazio, procedures to make buildings earthquake-resistant were so expensive that people would not bother to ensure this.

This new technique, however, costs nothing.

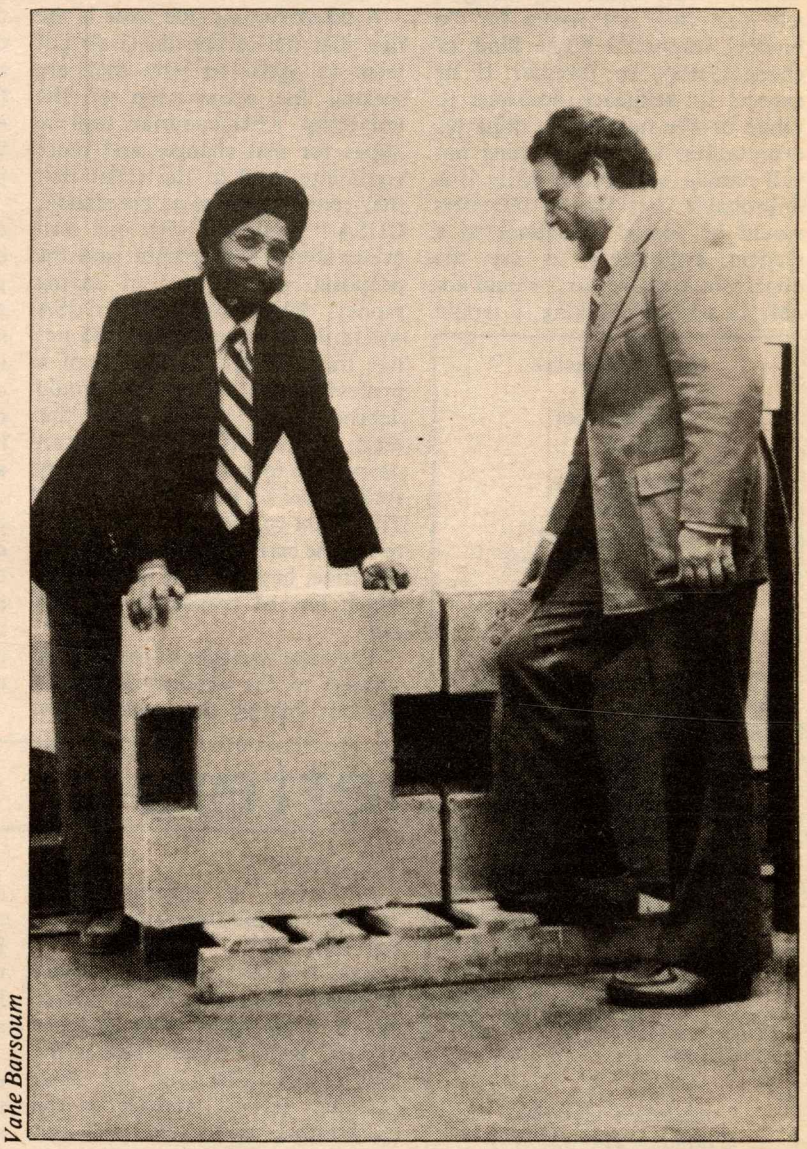
"It is simply a new concept of building; not adding material, just using it differently," said Marsh.

Already, several firms have shown interest in Pall's work and Pall said several earthquake-prone countries can benefit from this invention.

Fazio said the invention has placed Concordia in the "forefront of earthquake design and building."

He added it should close the gap between universities and industry.

"It is a problem which has been plaguing me for years. Industry," Fazio said, "feels universities are too academic and the university feels we get no participation from industry."



Vahe Barsoum

Avtar Pall, (left) innovator of a new concept in earthquake building and design and Professor Cedric Marsh look over the work Pall has done.

editorial

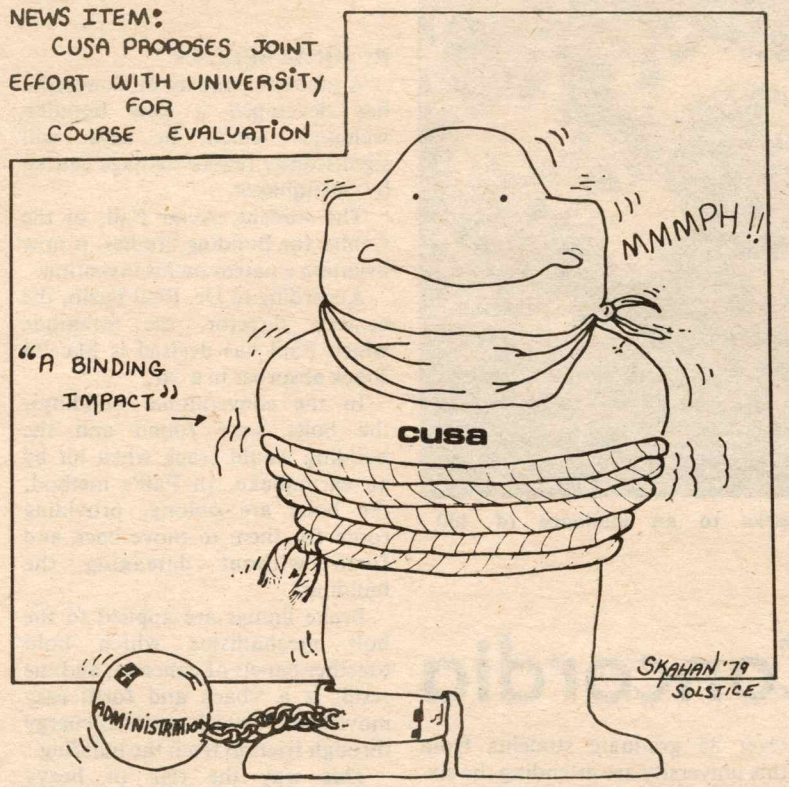
CUSA proposal a disservice

A course evaluation has been a high priority for students in recent years. The Co-presidents of the Concordia University Students Association (CUSA), Louis Francescutti and Agop Khatchadurian, made course evaluation one of their election promises, and it is encouraging to see they still consider it a priority.

However, their decision to try and run the evaluation as a joint venture with the faculties and administration is a controversial idea, and one that requires close scrutiny before any action is taken.

Khatchadurian's statement that the faculties have never showed much interest in the evaluation is probably correct, but whether this should be of significance is another question entirely. The course evaluation is traditionally by students and for students. Students give their opinions of the course material and workload, the professor's teaching performance, and whether the course fulfilled what it set out to do. If the questions are well-thought out and answered with consideration, a course evaluation can prove invaluable for the next year's students who wish to choose a course by content and the teacher's classroom capabilities, rather than how well it fits into their timetable.

Khatchadurian says he hopes a joint effort with the university would initiate some real changes, and that they are trying for "a binding impact." What kind of changes does he foresee? If he expects to influence decisions to rehire or fire faculty, we think his expectations are well-meaning but will remain unfulfilled. Since it is improbable that faculty members would be forced to submit to a student evaluation, to use the document as an "exam" would not only be wishful thinking, it would also be unfair.



And nothing in this university has as much binding impact as tenure.

If CUSA wants student input on decisions of hiring and firing—an excellent idea—they should push for representation of departmental committees that make these determinations.

A disconcerting side issue is the fact that the co-presidents do not seem to agree on why they are seeking the cooperation of the university. Khatchadurian says he hopes for real changes and more credibility, and in the event that they cannot come to an agreement, CUSA "would go with our own evaluation." Francescutti said the proposal was a way of saving money. When asked what CUSA would do if the university did not like the students' evaluation of a professor, he said "it would depend on the funding." Does this mean compromise will be in direct proportion to the amount of money forked over by the administration? This point of view is unfortunate, to say the least, and the students, at this time, have no way of knowing which line of reasoning will win out.

The disadvantages of seeking the support of the administration are obvious. Should the students have access to all the results, or do they want to risk having their controversial opinions censored? Students' bargaining power for a project such as this would probably be weak, considering the administration's opinion of our judgement. And going by past experiences, faculty members usually present a united front when one of their ranks is singled out for criticism. It is unlikely that a real rapprochement is possible, and CUSA would waste time and energy negotiating a compromise, which would either be left to tell the partial truth, or discarded.

The *Solstice* believes the drawbacks of producing a joint evaluation outweigh its hazy possibilities. The course evaluation should be of importance to students, and if anyone else in interested, well and good. A well-conducted course evaluation is of more consequence than the carnival handbook or the student directory, and could quite easily be incorporated into next year's orientation handbook if we have to cut corners. There is no reason to compromise on this one publication of all students' voices, neither to interest faculty members nor to save our money. Thanks, but no thanks.

Peggy Berkowitz
and
Sonia Sellan
Editors

Karen Byrne
and
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Advertising Managers

Claude Lambert
Photo Editor

The Solstice was published on Wednesday, June 13 and will be published every Thursday from June 21 to July 23 during 1979 by the Concordia University Students' Association (CUSA).

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Concordia University
Thursday, July 12, 1979
Volume II, No. 6

letters

Dear Editor,

In order to inform fellow cyclists, I would like to present the following facts:

Last Thursday, June 28, a green 10-speed Raleigh Super-Course bicycle disappeared from in front of 2130 Bishop Street. This is the first annex north of the Hall Building. It was attached to the black railing with a steel cable and combination lock. The uncut cable was all that was left when the owner returned to it.

The bicycle has the owner's driver's license engraved on top of the horizontal tube. The seat is a Brookes leather saddle. In the unlikely case that the bicycle is located, the owner can be contacted at 879-4247.

Following this unfortunate loss, the writer is recommending that the University purchase a special security rack currently on the market.

Daniel Reicher
Ombudsman

American U

notes on higher education

COMPILED By ALAN MORANTZ

Perhaps reflecting the prevailing attitude with regard to the media, the student press is increasingly finding themselves the centre of attention.

Two examples:

• Students at the City College in New York voted in May to cut off financing of The Observation Post, a campus newspaper. The squeeze was prompted by the decision of the editors to publish photographs of a woman dressed as a nun masturbating with a crucifix. The vote was 474 to 445.

The Post is one of three student papers at the City College governed by a publications board set up to distribute student activity funds among the media.

Alex Coroneos, news editor of the paper, said it would take the issue to court, if the situation became serious. "There is more at stake here than what O.P. printed," he told The New York Times. "If any other campus newspaper printed anything against the grain, the same thing could happen again." The photos were a "silly sophmoric stunt," he said, but he added that he was glad the newspaper published them. "We did not act irresponsibly printing what we saw fit," he said.

Other groups disagreed, most notably the Roman Catholic Archdiocese of New York, feminist organizations and some city officials.

• About one month later, a student newspaper of the University of California published a classified letter critical of government classification procedures and alledgedly containing information useful for construction of an atomic bomb.

The letter, written by four scientists, questioned the government's handling of the suit to block publication of a Progressive magazine article on how to construct an H-bomb. The scientists charged that the government was itself publicizing information useful in building an H-bomb. The letter was made classified.

It was reprinted in The Daily Californian despite an Energy Department warning that the paper could be subject to "criminal penalties" if the letter were made public.

The Daily Californian said in an editorial accompanying the letter that the government's classification was an effort to "suppress public discussion of secrecy laws", and said it was publishing the letter in the interest of an informed public.

The Justice Department will determine whether the paper should be prosecuted.

* * * * *

Columbia University recently became the latest school to protest apartheid by selling its stock in corporations which continue to do business in South Africa. It sold $2.7 million worth of stock that it held in three bank corporations because of the corporations' policies relating to loans to the South African government. The university's decision came after months of vigorous protest by students and faculty.

The university's policy is that holdings in corporations are to be divested where the corporation exhibits "indifference" to South Africa's "prevailing repressive racial policies."

Columbia joins at least 10 other universities that have divested some part of their holdings in concerns that do business in South Africa, in an attempt to end that country's system of apartheid.

University of Wisconsin, for example, has liquidated more than $10 million worth of holdings. And Brandeis University says it plans to sell a $350,000 Ford Motor Co. bond because it feels Ford's sale of vehicules to the South African military and police constitutes "severe social injury" in support of apartheid.

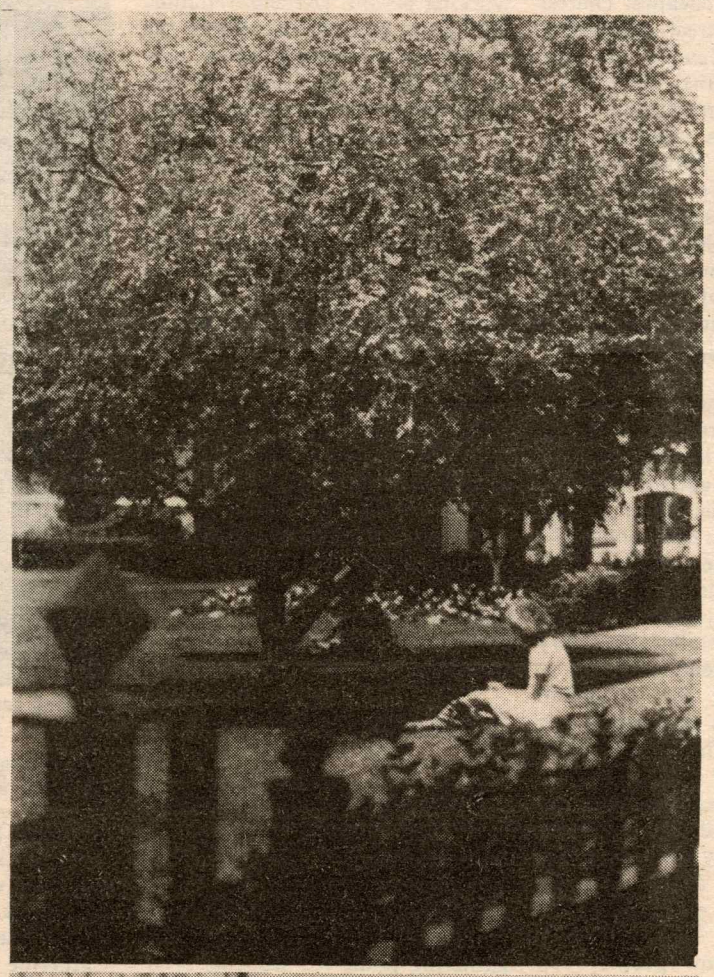
Many universities reject the case for divestiture on the ground that blacks would suffer most from economic sanctions. Harvard University, on the other hand, has an altogether different reason for not taking a stand. Its President, Derek C. Bok, wrote that educational institutions could not be expected to maintain their academic freedom "if they insist on arrogating to themselves the right to use economic leverage to influence the activities of others... Universities that violate this social compact do so at their peril."

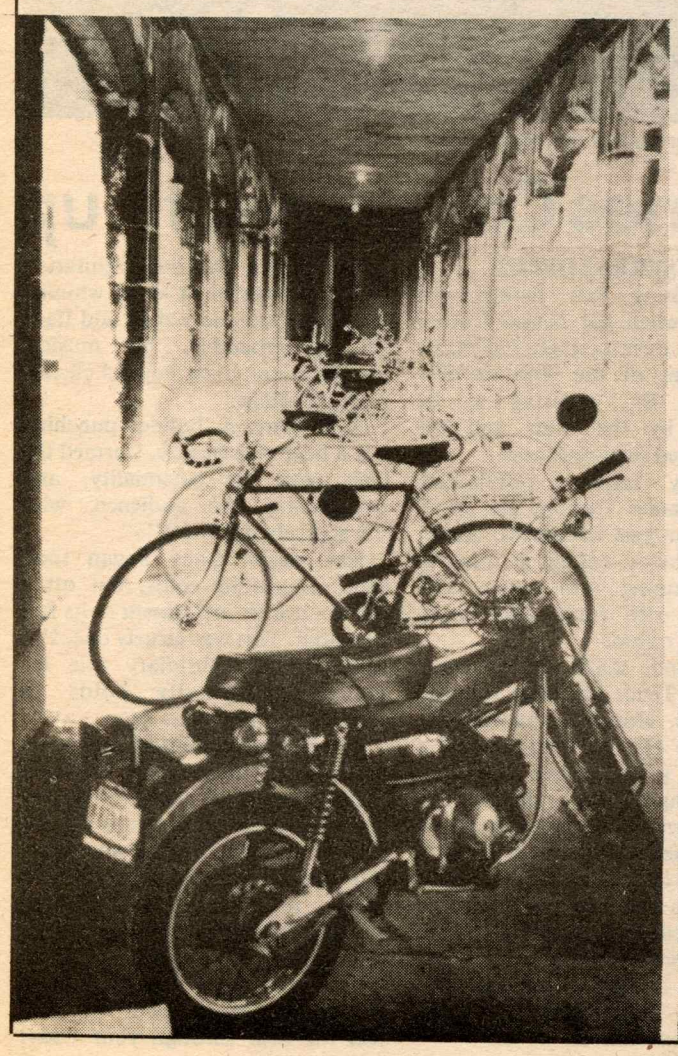
He added, "There comes a point where symbolism must must give way to real threats of academic freedom, real financial losses and real administrative burdens." Harvard continues to invest in companies doing business in South Africa.

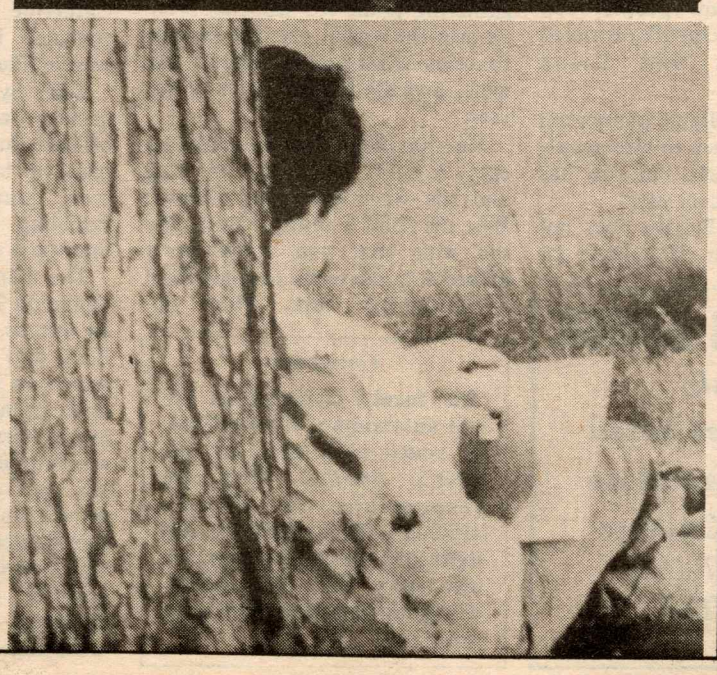
Many of the active universities seem to be using the so-called "Sullivan Code" as a standard for investing in companies operating in South Africa. The code, drawn up by Rev. Leon Sullivan, a director of General Motors, commits signatories to offering uniform pay scales, integrated toilets washrooms and cafeterias and widen opportunities for training and upgrading for black employees. About 100 corporations have signed the Sullivan declaration.

Perspective: A Loyola campus summer

photos by: Claude Lambert
Andrew Spiegel







So you want to work in Europe ...

By GARRY LIBBEN

For most of us, Europe is still the Old Country. Whether we have living relatives, buried ancestors, or just cultural ghosts there, the thirst for the past is what drives us to leave the comfort of our surroundings, board one of those flying sardine cans, and gleefully scatter our life savings all over the continent.

Of course the Old Country is not as old and grand as the travel brochures would have us believe. That quaint abandonned castle on the Rhine just might have a not so quaint nuclear power plant looming over it. The Baron, having much more sense than we, might have already fled to someplace more quiet and with fewer ice cream vendors and tour guides.

Many young Canadians however, go to Europe to recapture a different kind of past. They seek the romanticism of the Old Country, where they imagine more freedom of movement, less neurotic people, and fewer neurotic institutions. This kind of trip is a return to the perhaps- never-existent- age when you could just pick up your bag, hope for the best, and go.

For most, working and living in various different countries, even for a short period of time, is the attraction. It is an interesting alternative to the 'Spend and Run' tourist routine. Working your way around Europe combines vacation with a little romanticism and adventure.

However, most travellers have not had very encouraging experiences. It is not easy to find enough work in Europe for sustenance, let alone fame and fortune. The unemployment rate is high almost everywhere and prospective employers are not always friendly— or even civil.

Nevertheless, it can be done. It requires some hard work, an optimistic attitude, and a superhuman amount of patience. But this is what makes it an adventure. It has all the dreams, all the spontaneity, and all the poverty that appeals to the big city university student trapped in a sedentary lifestyle. It is also the only possible choice if you've made a last minute decision.

Someone said that the Romantic, unable to act his dreams, contents himself with dreaming his actions. I was certainly in that category when I began my first trip to Europe.

It was early summer, a prematurely hot day which rips one out of whatever rut he may be in. After a long and leisurely breakfast, I sat gazing out my living room window and letting my imagination wonder. I saw a peaceful country road which circumscribed rolling hills dotted with tiny sleepy villages. I imagined myself hitch-hiking, carefree, hair blowing in the wind, and with that same full stomach that my refrigerator had just provided.

Three days later, I was on the plane. I never did find that road, nor have I ever slept in a barn. But I guess that doesn't matter much, there were so many other things. If you are considering a last minute work/travel trip to Europe, here is some misery and frustration saving information on the three most "worked in" European countries.

How I Learned How to Drink Warm Beer

England is the first stop for most budget travellers to Europe, primarily because the Laker Skytrain and the cheapest charter flights from Montreal land there. Furthermore, because of the language, it is the most comfortable to travel and work in.

Although it is virtually impossible to get a British working permit on short notice, the Government makes some provision for 'Working Holidaymakers'. A Working Holidaymaker is someone less than 26 years of age who would like to vacation in Great Britian and take on some 'incidental' employment. In this case, incidental means that you may be employed no more than half the time you spend in the country. Under this agreement you may not take any job in the Hotel or Pub industries, and you must obtain the permit outside the country. It is valid for 12 months, is renewable, and requires that you have a valid passport and 250 dollars for every month that you intend to stay.

Checking with the Canadian High Commission in London can be very helpful. They usually keep a list of jobs that are available to Canadians in Britain and on the Continent. Many of these are of the "au pair" variety, which offers room and board, and some small allowance in exchange for household duties. While this is a great way to know people, you might find your social life restricted by the hours and living arrangements.

The Canadian High Commission has also been known to hire people to do clerical work, but this has become rarer in recent years.

Farm work in Britain does not pay very well, but if your're interested, September is the best month in most of the south and the midlands. Northwest Scotland can also be an interesting place to visit and work in, especially during the summer. One summer I ran a small ferry across one of the Lochs. (No monsters, but a lot of mosquitoes).

If you are a great darts player, you've got it made. Just go to any pub in the countryside, get yourself in on a game—immediately you'll have many and great connections.

The Work Ethic runs on Sausage

This is an extremely attractive Country in which to work, mainly because the wages are high. Unfortunately, no one knows this better than the West German Government which has been making it more and more difficult for foreigners.

Officially, Canadian students are allowed to work in Germany for less than three months without a working permit. (Arbeitserlaubnis. You get to hate that word.) To the best of my knowlege however, only the officials at the Consulate here in Montreal have ever heard of this. It is safe to say that if you attempt to take any employment through official channels, once in Germany, you will spend most of your time and money taking buses from office to office, and will ultimately get nowhere. Try to get yourself hired—then worry about the rest.

Wherever you go in Germany, you will need at least some knowledge of the language if you expect to find work. One notable exception to this rule is the work sometimes offered by NATO forces in West Germany. The American and British army bases in Munich and West Berlin are worth a try. As a last resort, why not try to tutor English in some University town? It won't make you rich, but can be a lot of fun.

Let Them Drink Wine —It's Cheaper

There is much work to be found in France but one form is so overwhelmingly popular, it deserves special attention.

The annual wine grape harvest in France, called the vendange, is the gathering point for students from all over the world, who are looking for some extra money, lots of free wine, and the longest party of the year.

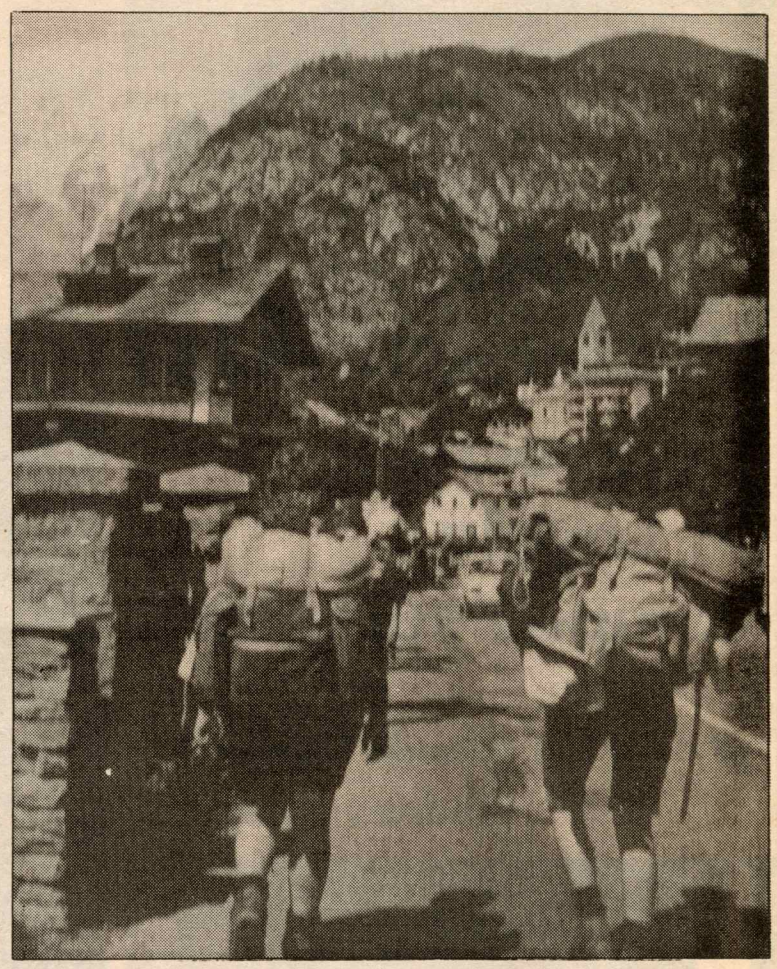
Not that picking grapes is all that easy, it isn't. The hours are long and the work extremely tedious. But, the food is always great, and the wine that you could never afford at home seems to come from a bottomless cask. Most importantly, it is your best chance of meeting students from other parts of the world.

The harvest itself is regional. In Beaujolais and Aquitaine it begins around the second week in September. Around the third week of September, things get going in the Loire, Centre, Bourgogne, the Pyrenees, and Champagne. In the last two, picking continues until the beginning of November.

Although the working period is relatively short, many people plan their entire trip around the vendage. It's not because of the pay. That is only between 15 and 20 dollars a day plus room and board.

Better reasons are the facts that you don't need any working papers and that employment is virtually guaranteed. In addition, it gives you the opportunity to participate in one of Europe's few remaining venerable traditions.

Every time I return, I meet old friends, or the 'vineyard regulars' as they like to call themselves. I return probably because of the rolling countryside of Bourgogne, the many people working and relaxing in the fields, and the romantic, pastural Europe that I had imagined that first day through my living room window.



Inching across Europe, work is hard to come by in Germany.

James Cotton heats up

By PAUL SERRALHEIRO

The Rising Sun rocked last weekend when the James Cotton Band took over its stage. The music blasted out of the club on Ste. Catherine St., refusing to be confined by the walls and the smoke-filled semi-darkness.

Led by veteran mouth-harp grinder James Cotton, the Band offered the best of electric music, based in blues, rolling at times in rock, jumping into some jazz, fumbling with funk, and laying into Latin rythms.

The band, made up of Doug Fagan on Tenor Sax, Ken Johnson on Drums, Homar Applewhite on Bass, and Harry Hmura and Pat Rusch on guitars, were stone-wall tight, giving Cotton's raunchily tip-toeing harmonica solid ground on which to get down. Left to itself at the start of each set, the band proved it's virtuosity, each member spot-lighted in a solo. Guitarist Harry Hmura, was the most impressive soloist, showing intelligence, imagination, and body in his improvisation.

Pat Rusch, the other guitarist, though powerful in some whining licks, did little more than add flash to the ensemble, his musical creativity not going beyond clichéd rock phrasings.

Ken Johnson, besides punching out a beat with beauty, warmed the club with his personality, and encouraging the audience, with "everybody say Ya!!!"

Sax player Doug Fagan took some interesting solos, but often did not use his instrument to its full potential. This was largely due, I'm sure, to the subsidiary role his instrument usually holds in rock/blues oriented music.

James Cotton himself is a mood musician. If he gets hot, the show really cooks. If the crowd gets turned-on, the place broils till the early hours. The night I was there, the mood was luke-warm. The band, in their tunes without Cotton, packed a good punch: but that was to be listened to. With Cotton, you don't just listen, you boogie, you stomp your feet and feel the beat through your body.

Correction

The faculty associations are not autonomous from CUSA, as stated in a story of last week's *Solstice*. They are responsible to CUSA, although their status is not defined in the constitution. We are sorry for any misunderstandings which might have resulted.

Alan

another year,
it just keeps
getting better.

love pieface

QUEEN'S LUNCH

- *Souvlaki*
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- *Canadian Cuisine*

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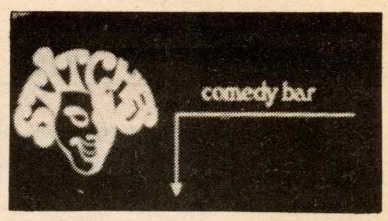
Comedy After Death will break you up



By ABREY MYERS

Comedy After Death is very much alive. Not only does that sound like a valid philosophical statement, it's also the name of a new comedy group playing in town. Yes, I said a comedy group. With much potential to make it big in this city, a city that hasn't had an English-speaking regular or regulars performing here since David Broadfoot packed his bags and said adieu to Montreal in 1973

Comedy After Death, a revue featuring Howard Nemetz, Steve Padveen, Mark Blutman, Howard Busgang and Gilah Kahn, performed to a packed house—literally—at McGill Hillel Wednesday, June 27. The turnout and the reaction to the five young comedians was so enthusiastic that Hillel events organizers are seriously thinking of similar comedy forays during the coming fall and winter sessions.

Howard Nemetz is the revue's comic virtuoso, and carries the greater portion of the show. He opened for the first half with a monologue that received a good reception at Yuk-Yuk's in Toronto. It also received a hearty welcome at Stitches, where Nemetz has been performing for several months.

This boy knows his stuff. He puts on a good show. He doesn't garble his words. His timing is good; he'll deliver a punchline and wait if the audience doesn't pick it up immediately, in the same manner Victor Borge does. Nemetz speaks steadily, not rushing, stuttering or forgetting his lines. And if a joke doesn't take, or he misses a cue, or flubs a line, he pushes on with his act. He doesn't become flustered or nervous. He's quick on the uptake, as the old vaudevilians used to say.

The **Comedy After Death** revue is a brisk but punchy collection of about 15 skits, with a heavy accent on the media and media celebrities. (George Carlin, what have you done?) A selection of my favorites includes the first bit, which featured an interview with the lead singer of that new group, the Jewish People. That was immediately followed by a rendition of their smash hit, "Matzoh Man." Love those outrageous costumes.

Howard Nemetz gave us a candid look behind the mind of Jacques Cousteau (complete with flippers), while Gilah Kahn previewed next week's CBC Novel for TV. Their parodies of commercials were inspired, especially the desperate messages conveyed by their Sanka and Timex commercials. Their treatment of the evening television news was well done, with a hilarious commercial for the Franklin Mint, and a sobering one from the Quebec government, delivered with a deathly deadpan look from Howard Nemetz. ("We know *everything* about you. Isn't it nice to know that we are on—(half-second smile)—*your* side?") An unexpected treat occurred with a skit on a funeral gathering. The lines were mostly improvised. The eulogy was being delivered as stormy weather raged outside the Hillel building, and thunder occurred just at the right moment for Busgang to shout, "Honest, God, I didn't come just for the food." While the audience broke up, the performers didn't. According to Mark Blutman and Steve Padveen, who write the bulk of the revue's material, they rehearse their lines so many times that the risk of breaking up on stage has been eliminated.

Their last skit, the Evangelist, is a familiar theme to me. It's about a wild-eyed bible-thumping believer of the faith who claims he can work miracles just like Jesus did. He can't of course, and the lesson of a con artist who fails is worth seeing again and again. This sketch should become a regular in their repertoire.

Blutman and Padveen have been a comedy team for the past three years, performing locally, for example at CEGEP Vanier. They were almost accepted for the writing team of Saturday Night Live. Howard Busgang acts like a marvellous klutz on stage, especially during the evangelist skit. Off stage, he's the fastest one-liner since Don Rickles. Gilah is the show's straight woman. She joined the revue on an impulse, and now considers her experience as a sideline to her studies in theatre at McGill. She doesn't write any material, but she has marvellous control, and a beautiful deadpan expression. A Diane Keaton she's not, but there's plenty of opportunity there if Kahn is interested in developing a comic style.

Not all the skits were funny, which was to be expected. I didn't like the sketch of a Jewish Godfather as well as the others, and their commercial for Excrete stank. In the case of the Godfather sketch, it felt as if the humour was being dragged out of the situation that probably went over better in print. The idea of a Jewish godfather is a novel one, but the material doesn't explore the obvious differences between Jewish and Italian cultures and customs. Such a dichotomy would really have been funny but instead all we were treated to was a repeat performance of the Marlon Brando's Godfather life and family. As for Excrete, the commercial struck me as one done in poor taste. It seems to me the strength of the revue lies in their treatment of material that is not blatantly offensive, sexual or stereotyped.

Comedy After Death is currently being performed at Stitches,usually on Sunday. All five members feel that their revue should not become identified with the Stitches club, in the sense that people will remember it as Just Another Stitches Act. It should be unique, an entity unto itself. That, of course, is a goal that will not be attainable for a little while. Stitches provided the nucleus for the revue's inception, and as a meeting place for people who love comedy. They will be identified with Stitches because Stitches is still the only game in town, albeit a very good one. It's revues like **Comedy After Death** that have made Stitches the Standing Room Only success that it is, and will perpetuate it, no doubt, with shows such as The Night They Raided Stitches, being presented at the Centaur Theatre the 25th and 26th of this month.

I can hardly wait. Comedy's back in town, folks.

ciné spotlight

By RUSSELL MELVILLE

A quartet of classics highlights this otherwise bland week of repertory moviegoing, with tonight's showing of "Casablanca" (Cinema V, 7:15) topping the list.

"It's still the same old story,
A fight for love and glory,
A case of do or die.
The world will always welcome lovers...
As Time Goes By."

When "Casablanca" first appeared on theatre screens in 1942, few people would have dared to predict that it would become one of the post popular and enduring movies in Hollywood history.

An assembly-line product of the studio system, by all blueprints "Casablanca" should have been only one of a score of "Rally round the flag, boys", "We've got a war to win" films churned out by Hollywood on the heels of the U.S. entry into battle. We've seen them all on the late show—"Wake Island", "Sergeant York", "Across the Pacific", "Watch on the Rhine", "Action in the North Atlantic"—the list goes on and on...

But what elevates "Casablanca" to the head of its class? It is certainly not its simple storyline of a stolen exit visa and an underground leader trying to buy his way to freedom. Is it the magical chemistry between stars Humphrey Bogart and Ingrid Bergman, and if so, why do today's audiences still feel the tinge of excitement as the singing of The Marseillaise drowns out the voices of German soldiers singing their patriotic "Wacht am Rhein"? And what makes today's sophisticated moviegoer cheer with delight when the French Police Captain tells his men that "Major Strasser's been shot... Round up the usual suspects"?

CLASSIC BOGART

One of the contributing factors to the film's enduring popularity is obviously the "cult" popularity of Humphrey Bogart. In "Casablanca", Bogie has perfected his characterization (introduced in earlier films like "Maltese Falcon") of the existential loner—an outsider caught on the precipice between conventional society and the shady dealings of the underworld. Reckless and brooding, cynical and tough, Bogie's Rick Blaine has been hardened by life's disappointments and misfortunes. An adventurer whose exploits have forced him to leave his native U.S.A. and fight on the losing sides of moral and political struggles, his idealism has been shattered—a trauma compounded by the sudden end of a romantic affair on the same day that his beloved Paris was overrun by the German Army.

A solitary figure without a homeland he can return to (by nationality "I'm a drunkard", he claims), yet one who beneath that brooding exterior remains an idealist ("Where I'm going, you can't follow. What I've got to do, you can't be any part of.") and a sentimentalist ("We'll always have Paris").

He stands alone ("I stick my neck out for nobody") against a world that comes to his door ("Everybody comes to Rick's"), but under that embittered exterior lies an inner optimism, nobility and sense of honesty and fair play ("I don't mind a parasite", he tells the thief Ugarte, "I object to a cut-rate one".)

Having retreated to "Casablanca" from the anguish of lost love, he tries to drown his sorrows in a cynical sea of loneliness, despair and isolation ("All right, I'll make it easier for you. Go ahead and shoot. You'll be doing me a favor.") For Rick, "Casablanca" is a world in limbo. Like that of the visa-seeking refugees, his life is a state of suspended animation—an existence into which Ilsa (so hauntingly portrayed by Ingrid Bergman) suddenly returns. ("Of all the gin joints in all the towns in all the world, she walks into mine!").

CHARACTER AND DIALOGUE

"Casablanca's" enduring success lies in its brilliant use of dialogue and character development. The Bogart/Bergman magic ("With the whole world crumbling, we pick this time to fall in love") is bonded together with the melodious strains of Dooley Wilson's piano ("Play it, Sam. Play As Time Goes By")...("You played it for her and you can play it for me. If she can stand it, I can. Play it!").

But "Casablanca" is much more than just a love story. It is filled with the beautifully-crafted performances of supporting players such as Claude Rains, Peter Lorre, Sydney Greenstreet and S.Z. "Cuddles" Sakall. It is an incisive, witty, intriguing and enchanting motion picture—the kind that is seldom achieved in today's commercially-exploitative cinema.

Rather than the unfolding of individual scenes and flickering images that look like they have been carefully pasted together in the studio cutting room, "Casablanca" grabs its audience and pulls it into the very heart and soul of its characters' lives—involving them in an emotional experience that stays with them long after the last images have faded from the silver screen. (Of recent films, only "Rocky" (I & II) has had the same emotionally-involving excitement that compels audiences to cheer their heroes and hiss the villains). It is a film filled with a strength and optimism (even 40 years after its initial release) that shines through its world-gone-mad portrait of a city balancing precariously on the edge of its own plunge into insanity. The characters speak to you of life and love, reaching out to touch and move your deepest emotion. It is involving and uplifting, but most of all it is sparkling entertainment.

A VIEW OF AMERICA

Sparkling entertainment is also the primary ingredient of two of Frank Capra's social-comedies scheduled for this weekend at the Conservatoire (SGW, H-110).

Screwball comedy at its best is conveyed in "It Happened One Night" (Saturday, 7PM). Clark Gable, Claudette Colbert and a cross-country chase that escapes from and leads to the matrimonial altar—and a marriage license with "Oscar" (Best Picture, Director, Actor, Actress and Screenplay) inscribed all over it. A lesson in hitch-hiking, and the tumbling Walls of Jericho are the highlight of this mad-cap flight to happiness.

Politics gets the needle on Sunday evening (7PM) as Jimmy Stewart and Jean Arthur tackle a Senate full of corrupt politicians in "Mr. Smith Goes To Washington". One of the ten best films of 1939 (in such company as "Gone With The Wind", "The Wizard of Oz", "Stagecoach", "Goodbye Mr. Chips" and "Wuthering Heights"), it's the classic tale of the naive innocent who dethrones the corrupt officials in a triumph of "good" versus "evil". An idealistic fantasy as only Frank Capra could make it, it conveys the simplistic yet sincere hopes of the common man for a world filled with honesty, sincerity and unselfishness. Like "Casablanca", it is strongly entertaining and emotionally involving—and a pleasant, nostalgic visit with one of Hollywood's finest.

A CHANGE OF PACE

Finally, a classic suspense thriller from the mind of Alfred Hitchcock is the highlight of the weekday offerings, turning up next Wednesday at the Seville (7PM). An outrageously brilliant exercise in the macabre, "Psycho" lulls its viewers into a false sense of security by posing as a black comedy-drama about adultery and extortion—a mood that leaves the audience totally unprepared for the heroine's violent demise before the picture is less than one-third of the way through.

And yet this happens to be one of the most appealing characteristics of a Hitchcock film—the fact that the audience is able to share and enjoy the sinister joke that its author is playing on them. Hitchcock has stated that this film was "made with a great amount of amusement on my part. To me it's a fun picture... it's rather like taking them (the audience) through the haunted house at the fairground."

A look at the first-run theatres

Muppets movie disappoints fans

By CHARLES MONTPETIT

Gone are the days where **BIG NAME** stars used to sell out to a film to swarms of faithful fans. At least, that's the impression you get when you take a look at this summer's hot ones in movie theaters. Creatures of all kinds, from bug-eyed monsters and zombies to old fashioned vampires (bats or regular, you name it) are monopolizing the screens at the expense of their human counterparts. Let us take a look at two examples, one of them underrated even though successful, the other attracting everybody's attention, yet deceiving.

Alien has been classified as "science-fiction horror flick" and all of its promotion has gone into challenging audiences everywhere to live through it. Of course, everybody in the (long!) waiting line may be joking about it (and so was I). After seeing it, however, one must admit the film does a hell of a job of turning your guts into a pile of mush—and that is while they are still inside of you. My breath was gone and my friend's teeth were literally chattering when we finally got out.

Then again, the kid at the end of the row seemed fine—he had exited thirty minutes after the beginning, but that was only to buy himself some popcorn and come back.

The point is: what makes **Alien** the fantastic success it claims to be, is more than just the process of inducing shock into each and every viewer. This could be done simply with smooth music interrupted with a loud crash every now and then. No, **Alien** has *class,* which is the real breakthrough in the genre. All those who lost faith in good science-fiction movies ever since they saw **Star Wars** and (ugh!) **Battlestar Galactica** can now regain hope. There *is* a future in the anticipation field.

Not only is the crew composed of **real humans** with **real emotions**—as opposed to clichéd people with plastic surgery smiles—but they also lack the impeccable efficiency of the **Star Trek** machinery. Dan "**Dark Star**" O'Bannon's characters argue, disobey, get dirty, eat junk food and are unionized. The emergency of answering an alien transmission doesn't appeal to them and they all want to get out of there fast. The same applies to the ship, which is leaking, dusty and poorly lighted (of course), AND to the alien itself, which is definitely not the unsightly blob you might have expected. The credits list about eight consultants who worked on it. It shows. The kid's got an interesting structure, even a skeleton—some cross between man, crab and jellyfish, plus a couple of biological assets which make him invincible merely because it is NOT in one's advantage to try to shoot him.

The plot may be simplistic and linear, but with such a premise, dealt with in an intelligent manner, who cares? The few improbables (no security measures, no medical check-ups, and a six-member staff on a million-ton ship) could have been dealt with by means of very simple additions to the script, but they are largely compensated by the superb photography, terrific pacing and plot surprises.

The film's greatest accomplishment, though, lies in the soundtrack. Rarely does sound stand out as a work of art in a movie: one generally takes it for granted along with the images. Such is not the case here. Should you arrive early enough to get a seat in the front row center, you're in for an overwhelming Dolby stereo experience. You'll hear *everything*, from the faint musical recordings a crewman is playing in the next room, to tiny drops of water on a technician's cap. You'll *feel* the echo of the large chambers, and will want to turn around in your seat when a cat mews seemingly behind you.

And a score of classical melodies and a delightful buildup of suspense music (not your run-of-the-mill stuff), and you have the makings of a stylish, yet forceful thriller worth every devaluated penny your $4 will pay.

THE MUPPET MOVIE

The same thing unfortunately cannot be said of the very opposite end of the artificial character-creation line.

Even though the **Muppet Show** television series has achieved a fascinating and hilarious blend of self-parody and variety entertainment for both adults and children, the movie version aims at a very different audience. That is, four to six-year-olds.

As far as humor goes (the strong point of the film, right?), there were three (count 'em) three bursts of half-hearted laughter throughout the showing I attended. I won't spoil those for you, but let it be known that the average level of comedy revolves around such witty repartee as:

KERMIT (in car, to driver Fozzie Bear): "Bear left."

FOZZIE: "Frog right."

KERMIT: "Very funny."

Indeed. And what about vintage stock (if it worked well with your great-grandfather, then it must be good for you too, eh?" such as:

SOFT-HEARTED HENCHMAN: "I won't open the door for you boss. What you're doing is immoral. I can't go along with it anymore!"

VILLAIN: "I'll double your percentage."

HENCHMAN: "I'll open the door!"

Fun, fun, fun, The advantage of the television series, is that everything had to be crammed into a half-hour, so the one-liners came and went fast, the songs were short, and the setting changed constantly. The movie, however, attempts to spread the material of a poor single show over more than three times its regular length.

What's more, the idea of reversing the guest situations might have sounded great on paper. That is, instead of having one live actor visit the Muppet world, it's now a few of the show's regulars out to conquer the "real" (ahem) Hollywood... On film, however, it looks odd that nobody notices a frog walking in a bar to order a meal. If only a few additional Muppets had been slipped in here and there, it might have looked less conspicuous.

Then we have the advertised galaxy of superstars is soooo hammy they must have all had to practice for hours to get it into their system. Here again, clichés abound: evil frog legs chain owner, mad German scientist, Hollywood tycoon- ready- to- make- the- first-guy- who- walks- in- rich- and-famous- without- even- an-audition, etc. Luckily the average appearance of each and everyone of them lasts no more than 45 seconds (Madeline Kahn's only lines are: "Hello sailor, buy me a drink?" and "He touched me!", while Paul Williams' are "Showtime!" and "Gotcha!").

This is the only movie in my whole movie addict life where I felt the urge to take a walk to the candy counter in order to unwind.

Then again, you might simply love the *looks* of the Muppets and don't care about the rest. You might wonder what zany new creation they might have come up with this time, and what stunning effects are put to use. Well, aside from Kermit riding a bicycle (you might have seen that in the Muppet special anyway), and Miss Piggy knocking out ten gangsters, FORGET IT. The only other characters you'll see are the band, Scooter, Ralf the dog, Gonzo, a chicken, the Muppet Lab-duo, and a big hairy monster. (This is aside from a thirty-second two-hundred puppet finale, and the usual Muppet audience commenting on the film).

You can see plenty of these characters on TV, for free. In fact, if you love the show, you'd better not see the film.

And they say frogs have no talent! But Kermit is the exception, not only is he the star of a T.V. series but he is now co-starring (with Miss Piggy) in a star studded stupor of a flick.

Royal Ballet's Swan Lake

Not on their toes opening night

By JAYCE CAHAYLA

Two weeks ago The Royal Ballet saluted the U.S.A., as Gene Kelly (of *Singing in the Rain* fame) hosted the first international satellite transmission of a ballet (televised on P.B.S. Channel 33) from the Royal Opera House, London.

Last week The Royal Ballet flew into Montreal to perform "Sleeping Beauty," "A Month in the Country" and some contemporary selections. But the première was the ever traditional "Swan Lake," the old story of a Prince who has his choice of courtly beauties, rejects them, only to go hunting and fall in love with his prey, the Queen of the Swans.

The opening was hardly spectacular, and only memorable as a noninspiring struggle with a continuity of faults. The role of Prince Siegfried was danced by the renowned Anthony Dowell who seemed to rely upon his reputation to carry him through. The lacklustre performance by the company corps, could be blamed on a combination of jet lag and Bolshoi intimidation. The Bolshoi Ballet is expected to perform (Swan Lake and other selections) at Place des Arts at the end of July, forcing comparisons to be made.

A bad showing is a collective effort, and such was the case opening night, with a series of near stumbles, miscatches (below the tutu) and poor execution. At one point in Act IV the Sorcerer tripped on his green wings and was headed for a (luckily averted) swan dive. Although the fourth act was to be the Wizard's downfall, it was never rehearsed in such a manner. This was accompanied by atrocious lighting which did not enhance the movements but rather assisted in distracting the viewer. Even the orchestra under the direction of Ashley Lawrence was undisciplined, adding new sounds to Tchaikovsky, such as the banging together of music sheet stands.

The night was redeemed by the dancing of Lesley Collier in the dual role of Odette-Odile, where she was both fragile and frivolous. As the Swan Queen she was an elevated princess tormented by her curse. Siegfried could only surrender to her delicate charms and distress. In the role of the Magician's daughter she was a teaser, seducing the Prince to betray the one he loved. Collier's splendid performance was complimented by that of Michael Coleman who moved with athletic abandonment, to achieve "joie de vivre."

This tour also saw the return of Wayne Eagling, a principle dancer who was born in Montreal. He moved to California in 1966 where he was seen by members of The Royal Ballet during their visit to the United States. He joined their school and graduated into the company in 1969. He, too, danced the role of Prince Siegfried (the following night at P.D.A.) and had no reason to feel pressured by Dowell's performance.